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ANNUAL REPORT

OF THE

South Carolina
Museum
Commission

For the Fiscal Year
July 1, 1980 to June 30, 1981



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STATE BUDGET AND CONTROL BOARD

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**LETTER OF TRANSMITTAL
OF
SOUTH CAROLINA MUSEUM COMMISSION**

To His Excellency, the Honorable Richard W. Riley, Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

Gentlemen:

We have the honor to transmit the report of the South Carolina Museum Commission for June 30, 1981. Over the past year the Commission has substantially increased its collections of historical, cultural, and natural objects; has expanded its services to the museums of the state, and has undertaken a significant rethinking of its plans for a state museum. The Commission is pleased with its accomplishments to date and is proud to submit this report to the people of South Carolina.

GUY F. LIPSCOMB, JR.

Chairman, South Carolina Museum Commission

SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb, Jr., <i>Chairman</i>	Columbia, At Large
Mrs. Donald H. Burch	Cheraw, District No. 5
Mrs. Jenkins Street Crayton	Columbia, At Large
Ms. Liz Zimmerman Keitt	Orangeburg, At Large
Mrs. Edward P. Guerard	McClellanville, District No. 6
Arthur Magill	Greenville, District No. 4
Mrs. John F. Rainey	Anderson, District No. 3
Dr. Leo F. Twiggs	Orangeburg, District No. 2
David B. Verner (deceased)	Charleston, District No. 1

STAFF MEMBERS

David C. Sennema	<i>Director</i>
Dr. Overton G. Ganong	<i>Deputy Director</i>
Darlene Barnes	<i>Clerk-Typist</i>
Steven C. Baty	<i>Diver</i>
Jay L. Coles	<i>Exhibit Designer</i>
Winona O. Darr	<i>Registrar</i>
Linda M. Knight ..	<i>Program Administrator for State-wide Services</i>
Stephen G. Lowe	<i>Diver</i>
Rudolph E. Mancke, III	<i>Curator of Natural History</i>
Melvin L. Mills	<i>Accounting Technician</i>
Bonnie M. Morrison	<i>Staff Assistant</i>
Elizabeth H. Simmons	<i>Public Information Coordinator</i>
Dr. Rodger E. Stroup	<i>Curator of History</i>
James A. Williams	<i>Dive Team Supervisor</i>

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Burrows

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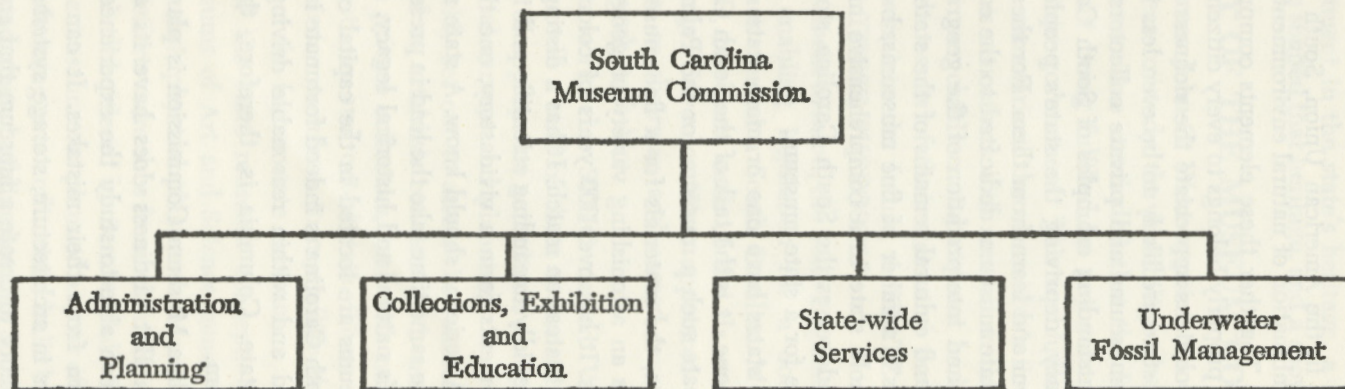
Mrs. Derrill E. Schumpert

Walterboro

Mrs. Glenda Thompson

Winnsboro

Mrs. Jacqueline P. Miller



A STATE MUSEUM

Like every state in the American Union, South Carolina has its own distinctive combination of natural environments, history, population and culture. Together these elements comprise the heritage of the state, which properly belongs to every citizen. Unfortunately, too few South Carolinians appreciate the richness of this heritage, and visitors to the state are likely to be even less informed. Moreover, for decades museums and private collectors in other states have carried off outstanding examples of South Carolina's cultural and historical legacy, depriving the state's people of the opportunity to enjoy them and learn from them. For these reasons South Carolina needs a state museum, dedicated to the collection, preservation, exhibition, and interpretation of the geography, life forms, historical objects, and cultural remains of the state and its people. South Carolina has a number of fine museums, but none of them deals with the whole state in a comprehensive manner. None of them specifically addresses the South Carolina story. That task is an appropriate role for a state museum.

At present most states have one or more state museums. South Carolina still has none. It is the task of the South Carolina Museum Commission to create such a museum for the Palmetto State.

Without question, the materials for a fine museum are present. South Carolina has an astonishing variety of geography, minerals, plants and animals. It has over 300 years of colorful and exciting history, which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. A state museum can tell that story and at the same time take the lead in preserving a physical record of the state's natural and historical legacy.

Most state museums are located in the capital cities of their respective states. South Carolina is indeed fortunate in that its capital is centrally located and within reasonable driving distance from any part of the state. Columbia is, therefore, the logical place for the state museum.

The South Carolina Museum Commission is planning an institution long overdue. But tardiness does have its advantages. The Commission has been able to study the experiences of other state museums and learn from their mistakes. It can draw upon the latest developments in architecture, storage systems, exhibit design and educational theory to create a museum that embodies the best

in contemporary museography. The new state museum will be a long-term investment in the state's heritage, a tribute to the men and women who shaped that heritage, and a showcase to the nation.

HISTORY OF THE MUSEUM COMMISSION

In 1971 Governor John C. West appointed a committee of legislators and citizens to study the feasibility of establishing a state museum. The committee concluded that the functions of a state museum were not being fulfilled by any commission, department or agency of state government. The concluding sentence of the feasibility study summarized the committee's findings: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of their state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that statement in mind, the State Legislature in 1973 enacted H1612 as the enabling legislation for a South Carolina State Museum. The act created a South Carolina Museum Commission of nine members, one from each of the six congressional districts and three at large. Governor West appointed Guy F. Lipscomb, Jr., of Columbia, as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the SCMC named William E. Scheele as director, approved a staff of three to assist him and authorized the engagement of appropriate consultants and part-time employees to carry out initial surveys and planning.

The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations both in and out-of-state. These efforts helped the staff and commission members to crystallize their thinking about the proper role of the future state museum.

In support of the state museum concept, the trustees of the Columbia Museums of Art and Science generously offered to the state their land, their physical plant and the use of their collections. Initial planning efforts were thus focused on the site of the Columbia Museums, the block bordered by Senate, Bull, Gervais and Pickens streets. The state museum was planned as part of a cultural complex, to include a performing arts auditorium built by the University of South Carolina and a new building housing South Carolina ETV. By

the end of fiscal year 1976-77, schematic plans for the site and building and a draft of an exhibit plan had been completed.

In that same year, William Scheele resigned as director and was replaced by David C. Sennema. Under Mr. Sennema's leadership, the staff continued to make important strides toward the creation of a state museum.

As time passed, both the staff and the Commission became aware that further architectural and site planning had to be carried out before the workability of the schematic architectural design could be evaluated. In order to secure first-rate assistance, the Commission obtained a federal grant of \$9,855 from the National Endowment for the Humanities. It then engaged E. Verner Johnson and Associates, Inc., Boston, to guide the staff through the initial stages of a master plan. Specializing in museum design, Mr. Johnson's firm has prepared or has helped to prepare development plans for museums in Boston, Memphis, Hot Springs, Arkansas; Nashville, Washington, D. C., and several foreign countries. With the assistance of Mr. Johnson and 19 museum professionals from around the country, who served as consultants, the first five-year plan was prepared and the initial sections of a master plan brought to a well-developed stage.

The long hours of thought, consultation and planning gradually led the Commission to conclude that its earlier plans were wholly inadequate and eventually brought about a decision to seek a new site for the state museum. A number of possibilities were considered, with the final choice being a 53-acre wooded tract on the west bank of the Saluda River opposite the Riverbanks Zoo. The property was owned by the South Carolina Electric and Gas Company, which agreed to lease it to the Commission for \$1.00 per annum for 99 years.

In the spring of 1979, the Commission received a \$59,000 capital bond appropriation to complete a master plan for the riverfront site. To coordinate the planning, the Commission contracted with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, which in turn subcontracted with E. Verner Johnson and Associates as planning consultants. After a careful search, the Commission also asked the McNair firm to engage A Couple Designers, Inc., then of Middleport, now of Athens, Ohio, to prepare a conceptual exhibit plan. A Couple Designers came well recommended, having recently completed work on the International Museum of the Horse at the Kentucky Horse Park, near Lexington, among other projects.

A master plan for the South Carolina State Museum was finished in January, 1980. Three hundred and fifty copies were printed, a number of which were distributed free to libraries throughout the state. As part of the planning package, E. Verner Johnson and Associates constructed a model of the proposed museum, which was used extensively to publicize the goals and plans of the Commission.

Sound planning is an essential prerequisite for developing a museum. Another is collecting. The essence of a museum, the very thing that makes it a museum, is its collection of objects. When the Museum Commission was established in 1973, there were no existing collections around which the new state museum could organize. The Commission would have to acquire them while it planned the museum. At the outset progress was slow. One curator, a person responsible for the acquisition, care, and study of collections, was hired in 1975 to deal with natural history material. A history curator was not employed until 1979. And the staff still lacks curators in the fields of art and science. Despite the fact that the curatorial staff has been below strength since the beginning, the Commission has over the last several years acquired a respectable and varied collection, which continues to grow rapidly. Most of the material has been obtained through donations, although choice objects have occasionally been purchased with the limited funds available.

A museum must not only collect, however, it must also preserve its collections for the future. Storage is critically important. Not only must there be sufficient space, but the temperature and humidity of the space must be carefully regulated to prevent damage to objects stored there. During the early days of the Commission, one of the staff's greatest worries was the lack of suitable storage: the collections were kept in a commercial warehouse devoid of climate controls. In July, 1977, the SCMC was able to lease from the Columbia Museum of Art Commission a former art gallery and photo studio (dubbed "the depot"), which although small, provided the Commission's first appropriate storage facility. In February, 1979, the Commission moved its collections to a climate-controlled space in the Five Points Building, where its offices are located. Equipped with humidification, air conditioning, security, and atmospheric monitoring devices, the new storage area met the basic standards of the museum profession.

Even though it lacked a museum building, the Commission nonetheless began a small-scale exhibit program. For three years

the Department of Archives and History allowed the SCMC to use an exhibit case in its building, and the Commission received permission to set up a case of its own in the lobby of the State House, where it has carried on a program of changing exhibits.

The SCMC also started a modest publication program. In 1975 the SCMC began a newsletter to inform the public of both Commission activities and those of other museums throughout the state. Subsequently, it produced a color brochure on the common snakes of South Carolina, which was enthusiastically received, and it launched a series of specialized publications called Museum Bulletins, intended for a scholarly audience.

A number of activities begun in the early days have become established features of the Museum Commission's program. From the very beginning the Commission has carried on a vigorous campaign of public information. To explain the concept of a state museum, staff members and commission members have spoken throughout the state to service organizations, historical society meetings, museum lecture audiences, college assemblies, high school groups, conservation camps, artists' guilds, travel conferences and teachers' meetings. They have answered questions and provided consultant services in the areas of natural history, history, art and the environment.

Another worthwhile service performed by the staff is the examination and identification of specimens and collections brought in by individual citizens. In fact, hardly a day passes without a telephone call or a visit from someone interested in learning more about an object in his possession. In addition to advising individuals, employees have worked with the staffs of the Department of Parks, Recreation and Tourism; the S. C. Arts Commission, the S. C. Wildlife and Marine Resources Department, S. C. ETV, the Law Enforcement Officers' Hall of Fame, and the State Board of Education, to add services to the programs of those agencies. They have also cooperated with private organizations such as the S. C. Wildlife Federation, the S. C. Science Council, the Southeastern Gem and Mineral Society and dive clubs.

The SCMC has always considered one of its major goals to be the development of a program of services and assistance to the museums of the state. It has lent many objects from its collections, made professional publications available to small local museums, circulated traveling exhibits, arranged consultant services and sponsored training workshops for museum personnel. To coordinate these activities it obtained a series of grants from the National

Endowment for the Arts, which it used to employ a program administrator for state-wide services.

The Commission also acquired regulatory responsibility in August, 1976, when Governor James B. Edwards requested that it administer the provisions of the amended Underwater Salvage Law (§ 54-7-210-80) relating to fossils. Under the law the Commission shared responsibility with the Institute of Archeology and Anthropology, USC, for licensing hobby divers and commercial salvage divers to recover fossil and archeological material from beneath the state's navigable waters. Staff members, particularly Rudy E. Mancke, curator of natural history, worked with representatives of the Institute to develop rules and regulations to implement the law and cooperated with the Law Enforcement Division of the S. C. Wildlife and Marine Resources Department to secure enforcement of them. Furthermore, in order to assess the extent of the fossil resources it was charged to protect, the SCMC hired three divers in 1979 to carry out a survey of the state's coastal rivers.

In the seven years since its creation, the South Carolina Museum Commission has made significant progress toward the creation of a state museum. In 1980-81 that progress continued, despite fiscal stringencies and political developments that forced the Commission to trim its staff and reorient some of its plans. As the year ended, the agency seemed closer than ever to the realization of its goals.

THE MUSEUM COMMISSION IN 1980-81

For the South Carolina Museum Commission, 1980-81 was a year of mixed results. On the positive side, the Commission shelved its plans for a new building in favor of the rehabilitation of a historic industrial structure. At year's end, it appeared that the Commission might at last secure the long-hoped-for capital funding that would allow it to develop the museum. In the area of collections, the Commission reaped a bountiful harvest of historically and scientifically important objects: farm equipment, weapons, vehicles, furniture, toys, textiles, fossils, taxidermy specimens, and many others. It continued a small-scale exhibit program and expanded its outreach services to the other museums of the state, especially to the small institutions. It also carried on with a modest, but well-received, publication program.

On the other hand, there were setbacks. The Commission failed to get any additional positions in its 1980-81 budget, even though

several more are essential if the agency is properly to plan and build the museum. Instead of growth, there were cuts. Like all state agencies, the Commission was ordered to reduce its personnel funding by 7 percent for 1981-82, but unlike a large agency, it could not absorb the reduction through attrition. It had to phase out the Underwater Fossil Management program. Three positions were lost.

There was less turnover on the Commission last year than in the previous one. Dr. Marianna W. Davis of Columbia resigned and was replaced by Ms. Liz Zimmerman Keitt of Orangeburg. Last spring David B. Verner, a valued and respected member from Charleston, died. At the time of this report, his replacement had not yet been named.

Several new people joined the staff last year. Linda M. Knight replaced Hedy Hartman as program administrator for state-wide services. Melvin L. Mills took over for Sharon H. Sargent as accounting technician. Elizabeth Simmons filled the long-vacant post of public information coordinator, and Jay L. Coles replaced Annabelle Usher as exhibit designer.

In addition to the new full-time staff, several people were hired as temporary, part-time help. Frances K. King of Clemson University and Karen Bryan of USC served as Governor's Interns. Fritz Hamer, a graduate student at USC, was hired in June as a researcher.

In order to increase their professional knowledge, staff members participated in a number of workshops and training courses. David C. Sennema, director, attended a two-week seminar on participatory science museums at the Exploratorium in San Francisco, one of the nation's finest examples of this type of museum. Overton G. Ganong, deputy director, and Linda M. Knight attended the annual American Legal Institute-American Bar Association study course on legal aspects of museum administration. Rodger Stroup, curator of history, attended a month-long seminar on Southern decorative arts at the Museum of Early Southern Decorative Arts in Winston-Salem, North Carolina; a week-long seminar on interpreting the new social history, sponsored by the American Association for State and Local History and held in Pensacola, Florida; a two-day workshop on Carolina rice culture in Georgetown, and another on South Carolina historiography in Greenville. A number of staff members took part in workshops on time management sponsored by the State Personnel Division.

In addition to these activities, staff members attended professional conferences sponsored by the American Association of Museums, the American Association for State and Local History, the Southeastern Museums Conference, the South Carolina Federation of Museums and the Confederation of Local Historical Societies.

Turning to programs, major developments took place on the planning front in 1980-81. In January the Commission requested funds for an 80,000-square-foot first phase of the building planned for the Saluda River site. But when the Mount Vernon Mills Company announced plans to close the old duck mill on the Columbia Canal, the Commission took an interest in that building as a possible alternative. Encouraged by the Governor, the Commission later decided to pursue the mill as its first priority. As the year ended, it appeared that capital funds to develop the mill were within reach.

To build a first-rate museum, one must have first-rate collections. Since the Commission started with nothing, one of its greatest challenges is to acquire a sufficient number and variety of objects to support a major exhibit program. Although collecting started slowly in the early days of the organization, it has gathered momentum every year. Last year's results were outstanding. The staff expects the rate of collecting to increase even more once the state has made a public commitment to the museum by appropriating capital funds.

Just as important as acquisition is the proper care of objects. The Commission started the year with 2700 square feet of climate-controlled storage space, but that was no longer adequate. Fortunately, the agency received a supplementary appropriation for additional space. Last fall it leased 4,000 square feet in a commercial warehouse, also equipped with air-conditioning, heating, and humidification equipment, and for the first time it had the space to store large objects like farm equipment, wagons, and carriages.

In the area of public programs, the staff continued the series of changing exhibits in the State House that it had begun three years earlier. The exhibits dealt with the state's cultural and natural history. Selected objects from the collections were also displayed in the Commission's offices and in the Marion Gressette building. Art exhibits were hung in the Solomon Blatt building.

The Museum Commission also circulated traveling exhibits to museums and exhibit galleries throughout the state. Many exhibits consisted of oils, watercolors, acrylics, ceramics, sculpture, photographs, graphics, mixed media pieces and recent accessions from

the State Art Collection. Others featured photographs contributed by the S. C. Department of Archives and History and the U.S.D.A. Soil Conservation Service. Still others consisted of prints, photographs, and three-dimensional objects from the Commission's own collections. In great demand, the traveling exhibits represented a substantial contribution to the programming of the state's museums, particularly the smaller ones. During 1980-81, the Commission developed one new exhibit and agreed to circulate four others done elsewhere.

To help the museums of the state has long been one of the Commission's major goals. In pursuit of that goal it has worked closely with the South Carolina Federation of Museums and has continued its efforts to publicize the work of museums throughout the state. Through its newsletter, media publicity, and personal contacts, the Commission also has kept other museums and the general public informed about plans for the state museum.

The Commission produced three newsletters last year and reconstituted the mailing list of that publication in an effort to cut costs. It also published the fifth booklet in its Museum Bulletin series, this one dealing with the eighteenth-century Carolina botanist Thomas Walter.

As previously mentioned, 1980-81 was the last year for the Underwater Fossil Management program. The survey of the Cooper River continued, but the resignation of one staff member and the consequent need to rely on volunteer divers kept the team from surveying as much area as they had the year before. As the year ended, the Commission was taking steps to transfer its responsibility for the state's underwater fossil resources to the Institute of Archeology and Anthropology at USC.

Despite the loss of the Underwater Fossil Management program, the Commission made tangible gains in 1980-81. As the year ended, it appeared that the agency would soon receive the go-ahead to carry out its primary mission: to build a South Carolina State Museum.

SUMMARY OF PROGRAMS

Administration and Planning

This program consists of the agency's clerical, accounting, personnel, and management functions. It also includes public information services and, most importantly, planning.

A. Planning

In January, 1980, the Museum Commission published a master plan for a state museum to be built on a 53-acre site along the Saluda River opposite the Riverbanks Zoo. The plan envisioned a four-story structure containing 190,000 gross square feet, with 62,500 square feet of exhibit space; nature trails, a boardwalk and outdoor interpretive stations on the site, and an aerial tramway connecting the museum with the zoo across the river. The price tag for the whole project, including 30,000 square feet of long-term exhibits (all that could practically be built initially) was 24 million dollars. Inflation could be expected to add at least 2 million dollars annually to the total.

Since the price was steep, the Commission recognized that the entire project could probably not be done at once. It prepared, therefore, several phasing options. The first would have built the whole structure but left part of it as an unfinished shell to be completed later. The second would have reduced the initial size of the building to 120,000 square feet, with 70,000 to be added later. The third, and most drastic, option would have cut the first phase to 80,000 square feet, with only 20,000 square feet of exhibit space.

The Commission also adjusted its projected operating budget to reflect the reduced scale of the initial phase. It trimmed the planned staff from 54 to 31 full-time positions and cut the estimated annual operating budget from 1.7 million to 1.1 million dollars.

During the early months of FY 1980-81, the state's worsening economic conditions convinced the Commission that it would be unwise to request the full 26 million dollars then needed to complete the project. Instead it decided to ask for the smallest first-phase option, that of 80,000 square feet, at a cost of 11 million dollars. This request was submitted to the Budget and Control Board in January, 1981.

The Governor opposed constructing a major new building for the museum during a time of fiscal stringency. He suggested that the Commission look for an existing building that could be adapted to museum purposes, and pointed out a number of possibilities.

The Commission, although strongly partial to the Saluda River site, was willing to consider alternatives, but it insisted on strict criteria that had to be met before it would consider a building acceptable. The Commission had declared from the beginning that South Carolina would have nothing less than a first-class state museum.

Following the Governor's recommendations, staff members, commission members, and architects inspected a number of available buildings. Logan School on Elmwood Avenue and the old Columbia High School building on Washington Street were rejected because they were divided into many small spaces separated by load-bearing walls. Structurally, the buildings did not provide the large open spaces that contemporary museum exhibit techniques require. Major exhibits planned for the state museum, such as the Charles Town port and the Antebellum life area, would have been impossible to do. Similar space problems also led the Commission to reject the Mills and Babcock buildings at the State Hospital. For a time it appeared that no available building in the Columbia area was suitable for a state museum; then an exciting new opportunity arose.

In the fall of 1980, Mount Vernon Mills, Incorporated, announced plans to close its large textile mill in Columbia and donated some photographs, movie film, and other materials to the future state museum. While arranging for this donation, Rodger Stroup, history curator for the SCMC, had an opportunity to see the mill. His report of the vast spaces available in the building led David Sennema, director, to consider the possibility of locating the state museum there. Staff and commission members made a number of visits to look over the facilities.

At the same time, Governor Riley also recognized the potential use of the mill for the state museum, and he encouraged the Commission to move in that direction.

At this point the Commission invited its planning architect, E. Verner Johnson, down from Boston to inspect the mill and to report on its feasibility as a museum. In company with William Johnson, of McNair, Gordon, Johnson and Karasiewicz, he toured the building and gave it an enthusiastic endorsement. With its enormous open spaces and high ceilings, the building would make an excellent museum. Verner Johnson recommended that the Commission pursue the mill since it appeared that a new building was unattainable.

Accordingly, the Commission shifted the focus of its plans from the Saluda River site to the mill. In doing so, the Commission

members and staff were painfully aware of the advantages they were giving up: an outstanding natural site with important historical associations, the opportunity to construct a fine new facility tailored to their plans, and the possibility of joint programming with the zoo. At the same time they recognized that the mill had very real advantages too. It was an existing structure and could be renovated for less money than a new building would cost. It was large, more than half again as big as the planned structure, and it would thus allow for ample expansion. It was a historic building, the world's first electrically powered textile mill. As a mill, it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early nineteenth century to allow river traffic to bypass the rapids of the Broad River and later used to power a small hydroelectric station. Since the City of Columbia had been planning to turn the property along the canal into an outdoor recreational area, the Commission recognized immediately that the state museum could be a key to the success of those plans.

Of course, the mill building is far larger than the Commission can presently use. Until a master plan can be developed for that facility, the Commission does not have a precise idea of how much space it will use initially, but preliminary estimates suggest about 60,000 square feet, of which 30,000 will be for exhibits.

Such a small first phase will leave a great deal of space unoccupied. For this reason, the Commission has favored sharing the building with one or more compatible state agencies. The Governor has indicated his desire to place the University of South Carolina's MovieTone News film archive in the building, and although the status of this idea is not yet resolved, it appears likely that MovieTone News will occupy some space. Other agencies that have been suggested as possible tenants include the Institute of Archeology and Anthropology at USC, the Department of Archives and History, and the State Library.

As plans stand at the end of FY 1980-81, the Museum Commission wants to reserve about 225,000 square feet for the state museum, leaving about 100,000 square feet for other occupants.

After the Commission publicly declared its willingness to use the mill for the state museum, the House Ways and Means Committee added 4 million dollars to the bond bill for that purpose. At the end of the fiscal year, this measure had passed the House but had not yet come up in the Senate, owing to the extraordinary length of the 1981 legislative session.

B. Public Information

While the Commission's plans for the state museum were slowly shifting from the Saluda River site to the Mount Vernon Mill building, the staff mounted an energetic publicity campaign to inform the citizens of the state about the museum project. The key to this effort was a full-time position for a public information coordinator. This position had been authorized for two years but not filled owing to a lack of funds. In July, 1980, Linda M. Knight took this job but shortly afterwards became program administrator for state-wide services. Elizabeth H. Simmons was then hired. Last year was the first in which the Museum Commission enjoyed the services of a full-time public information person.

Throughout the year, staff members appeared frequently on radio and television discussing the collections, plans, and goals of the Commission. A model of the Saluda River plan was displayed for several months at Columbia Mall and at Columbia Airport, where it was seen by thousands. The Commission's replica of the submarine *H. L. Hunley*, freshly repainted, was also exhibited at Columbia Mall and at Columbia's Mayfest celebration on the State House grounds. In addition, the staff issued numerous press releases about Commission activities and arranged for increased media coverage of museum topics. This publicity led to a noticeable rise in public awareness of the museum project.

C. Ethics Policy

An especially important step that the Commission took last year was the approval of ethics policies binding on both the staff and the commission members.

The question of professional ethics is currently one of the liveliest issues in the museum community. Although standards of professional behavior have long concerned museum workers, an increased number of suits against museums by private citizens and government officials has given such questions fresh urgency. As tax-exempt organizations, museums are by definition public trusts, even if their financial support comes solely from private sources. Governing boards and staff members are, therefore, publicly accountable for the way in which they manage their institutions.

In 1978 the Committee on Ethics of the American Association of Museums published a set of recommendations that represented a broad consensus of the profession. Other groups within the AAM, such as the Curators' Committee, have also developed standards that apply to their particular specialties. Although these standards

are not binding on member museums, they do serve as guidelines to the development of institutional ethics policies.

Back in 1979 the staff of the Museum Commission decided to draw up its own policy. The original draft, based on the AAM guidelines and related documents from a number of museums, was thoroughly scrutinized by the staff and adjusted to fit the needs of the agency. In its final form, the policy deals with such issues as staff collecting, conflict of interest, outside employment, appraisals, acceptance of gifts, and personal conduct.

The staff ethics statement was adopted as official policy by the Commission on December 10, 1980. At the same time, the Commission adopted a similar set of standards for its own appointed members.

These documents are printed in Appendices A and B of this report.

D. Formation of Auxiliary Organization

In November, 1980, an event took place that had been discussed and planned for several years: the incorporation of the Friends of the State Museum, a private, non-profit organization dedicated to supporting the plans and programs of the South Carolina State Museum. The initial incorporators were Marvin Trapp of Sumter and Cleveland A. (Corky) Huey of Columbia. Subsequently, a board of directors was assembled and Mr. Huey elected as president. The director of the S. C. Museum Commission was given a permanent seat on the board of the Friends to assure a coordination of effort between the two organizations.

At the outset the Friends engaged Ted Hopkins of the law firm of McNair, Glenn, Konduros, Corley, Singletary, Porter and Dibble to assist with the procedures of incorporation and with the application for a federal tax exemption. Once the group was organized it received several gifts and hosted a meeting of the Palmetto Cabinet, at which Museum Commission staff members explained the exhibit plans for the future state museum.

The Friends are now engaged in a drive to recruit members state wide. The board of directors agreed that the initial membership fee would be \$15.00, which would include a subscription to *Museum* magazine.

* * * * *

From the foregoing discussion, one can see that for the Museum Commission, 1980-81 was a year of momentous developments, which will have a lasting impact on the future of the state museum.

Collections, Exhibition, and Education

This program comprises the traditional functions of a museum: to collect objects, to exhibit them to the public and to interpret them in an educational manner. At present this is not a balanced program. Most of the effort is devoted to collecting, with less emphasis on exhibition and education. Of course, at this stage of the state museum's development, collecting must have priority. Without collections there would be nothing to exhibit or interpret. Nevertheless, the Commission has also carried out for the last four years a modest exhibit program in state buildings, and staff members are active in a number of educational projects.

A. Collections

In most respects progress in the area of collections was encouraging. The rate of collecting continued to increase, and the quality of the objects collected was never higher. The registrar and curators managed to keep up with the documentation of new collections and to reduce somewhat the backlog of unregistered material from previous years. A draft collections policy was written, and the acquisition of additional storage space allowed the agency for the first time to collect a significant number of large objects. On the other hand, the Commission was unable to expand its professional staff and was forced to postpone important research.

For 1980-81 the Commission had requested nine new positions for the CE&E program but was unable to obtain any of them. This left the collections portion of the program still short two important professional positions, a curator of science and technology and a curator of art. These positions are necessary in order to comply with the legislature's mandate that the South Carolina State Museum incorporate not only the disciplines of history and natural history, but also science and art. In keeping with that mandate, the Commission has decided that the emphasis given to the various subjects in the long-term exhibits will be 30 percent history, 30 percent natural history, 30 percent science and technology, and 10 percent art. (The latter subject, however, will figure importantly in the museum's changing exhibition program.) That the Commission still lacks curators in two of its four disciplines is a cause for concern, for it means that collections have not been developed and that the viewpoints of specialists in those disciplines have not been expressed in planning the exhibits and programs of the museum. Unless these positions are obtained, the Commission will not be able to develop the comprehensive type of museum envisioned in its enabling act.

From the standpoint of acquisitions, 1980-81 was a banner year, as the Commission recorded 111 accessions, the most ever. (In museum parlance, an *accession* is defined as all the material collected from one source at one time.) A total of 1,097 objects was collected last year. At first glance, this appears to be substantially less than the 5,982 acquired in 1979-80, but one must remember that 5,361 of the latter were in two large archeological collections of Indian material and consisted mostly of potsherds, projectile points, scrapers, beads, and so forth, large numbers of which were essentially duplicates. The number and variety of exhibitable items acquired last year clearly surpassed those obtained in 1979-80.

By subject area and manner of acquisition the 1980-81 collections were distributed as follows:

1) *History*

	<i>Number of Accessions</i>	<i>Number of Objects</i>
Gifts	71	949
Purchases	17	89
Field Collections	6	7
Transfers ¹	4	21
Bequests	0	0
	<hr/>	<hr/>
Total	98	1,066

2) *Natural History*

Gifts	3	4
Purchases	1	7
Field Collections	5	16
Transfers	0	0
Bequests	0	0
	<hr/>	<hr/>
Total	9	27

3) *Art*

Purchases	4	4
	<hr/>	<hr/>
Total	4	4

4) *Science*

No accessions

From the above, the lack of progress in the collecting of art and science is starkly revealed.

¹ Gifts from another agency of government.

Some of the more noteworthy items collected last year were:

- 1) A presentation sword awarded posthumously to Col. Pierce Mason Butler, commander of the Palmetto Regiment in the Mexican War, gift.
- 2) Another presentation sword awarded to Brevet Capt. Barnard Elliott Bee, for meritorious service in the Mexican War, gift,
- 3) A low-post primitive bed made of pine and maple, c. 1840, gift,
- 4) A carriage lap robe of bear skin; used in Columbia in the late 19th century, gift,
- 5) A large ceramic storage jar made by Dave, the slave potter, in Edgefield, July 12, 1834, purchase,
- 6) Another Edgefield storage jar made about 1850 by Thomas M. Chandler, purchase,
- 7) A sterling-silver gravy ladle, marked Hayden and Gregg, Charleston, c. 1850, purchase,
- 8) A hat, paperweight, books, and other items associated with Governor Franklin J. Moses, Jr., and his family, gift,
- 9) A portrait of Emma Richardson Moses, wife of Governor Franklin J. Moses, purchase,
- 10) A model 1863 percussion rifle, manufactured by Remington, gift,
- 11) Textiles and related items associated with the Chesnut and Manning families of Kershaw and Sumter Counties, gift,
- 12) An artillery caisson, Civil War period, purchase,
- 13) A food safe with perforated tin panels, pine and walnut construction, from Greenville County, c. 1840, purchase,
- 14) A hearse, c. 1880, from Spartanburg County; manufactured in Sterling, Illinois, gift,
- 15) Three coffins, one for an adult and two for infants, made of pine with a mahogany stain, late 19th century, purchase,
- 16) A pine schoolmaster's desk, c. 1830, from Edgefield County, purchase,
- 17) A postmaster's desk, c. 1840, from Greenville County, purchase,
- 18) A S. C. state militia knapsack, mid-19th century, gift,
- 19) A S. C. militia sword, Model 1812, manufactured by Nathan Starr, Connecticut, purchase,
- 20) A black rag doll, 19th century, from Kershaw County, gift,

- 21) A fanning mill (winnowing machine), manufactured for Sears, Roebuck Co., early 20th century, purchase,
- 22) A potato and onion grader, early 20th century, purchase,
- 23) A small grist mill from Richland County, late 19th century, gift,
- 24) A water cooler and bottle labeled "Glenn Springs Mineral Water, Glenn Springs, S. C.," early 20th century, gift,
- 25) Hair jewelry, late 19th century, from Greenwood County, gift,
- 26) A pine rocking chair, c. 1880, which belonged to Paris Simkins, a black member of the S. C. House of Representatives from Edgefield County during Reconstruction, purchase,
- 27) A moonshine still, confiscated in Newberry County by agents of the Alcoholic Beverage Control Commission and transferred to the Museum Commission,
- 28) Taxidermy specimens, including a red fox, bobcat, great blue heron, coot, red-tailed hawk, sparrow hawk, meadow lark, great horned owl, and river otter. All of these animals were accident victims salvaged by the Commission for educational purposes.

A number of the items deserve special mention.

The presentation swords awarded to Col. Pierce Mason Butler and to Brevet Captain Barnard E. Bee are two of seven commissioned by the state to honor heroes of the Mexican War. Both were made by the Ames Manufacturing Company of Chicopee, Massachusetts, and both are wonderfully ornate. The hilt of the Butler sword, made of gold-plated silver, is surmounted by a vase-shaped pommel containing a golden topaz. The grip is formed from mother-of-pearl panels separated by strips of gilt silver. The front panel contains an inset diamond. The burnished steel blade contains a hand engraved battle scene depicting Butler's death at Churubusco, August 20, 1847. The scabbard, like the hilt, is made of gilded silver engraved with banners proclaiming the battles of the Mexican War in which the Palmetto Regiment fought.

The Bee sword lacks the precious stones of the Butler weapon but is distinguished by a pommel cast as a splendid bust of John C. Calhoun. The hilt and pommel are of gilded silver and the scabbard of gilded brass with silver gilt mounts elaborately cast with motifs of shields and foliage.

Both weapons are associated with major figures in South Carolina's military history.

Pierce Mason Butler was born in 1798 on the family plantation in Edgefield District, now Saluda County, South Carolina. After completing his education at Moses Waddell's Academy in Abbeville, Butler, with some assistance from John C. Calhoun, acquired a commission as a lieutenant in the United States Army and was assigned to Fort Gibson, Arkansas, in Cherokee Indian territory. Butler resigned from the army in 1829, and returned to South Carolina, where he settled in Columbia and entered the banking business. Within a few years he was president of the South Carolina Bank and a member of the Board of Trustees of the South Carolina College. During the nullification controversy of 1832, Butler favored Calhoun's theory of nullification and signed the Nullification Ordinance.

By then a man of considerable reputation, Butler was elected governor of South Carolina in 1836. He did not campaign for the governorship, believing that the office should seek the man and not the man the office. After his term as governor, Butler returned to Fort Gibson as the Indian agent for the Cherokees and held this post until ill health forced him to resign in 1845.

When the war with Mexico broke out in 1846, Butler was elected Colonel of the Palmetto Regiment. As he led his troops against a superior Mexican force on August 20, 1847, at Churubusco, he was wounded in the leg but managed to stay at the head of his men. A few moments later he was killed instantly when a musket ball struck him in the head. Colonel Butler's body was returned to Columbia where he was buried in the churchyard at Trinity Episcopal Church. In December, 1853, the remains of the former governor were reinterred at the family cemetery in Edgefield District.

Barnard E. Bee was born in Charleston in 1823, the son of Colonel Barnard E. Bee and the grandson of Thomas Bee, the first federal judge of the state of South Carolina. In 1833 the Bee family moved to Pendleton, where they maintained a residence until after the Civil War. After graduating from the United States Military Academy at West Point in 1845, Bee received the rank of brevet second lieutenant. He was immediately ordered to Texas, where he served during the military occupation of the territory. During the Mexican War he participated in the battles of Palo Alto, Resaca de la Palma, Vera Cruz, Cerro Gordo (in which he was wounded), Contreras, Churubusco, Chapultepec and Garita de

Belen. He later received the sword in recognition of his service in those actions.

At the conclusion of the war with Mexico, Bee was assigned to various army posts on the frontier. By 1861 he had attained the rank of captain and was serving at Fort Laramie in the Dakota Territory when he resigned to join the Confederacy. Initially given the rank of major, Bee was quickly promoted to the rank of brigadier general in the provisional army and was given command of the Third Brigade of the Army of the Shenandoah, under General Joseph E. Johnston. At the first Battle of Manassas, Bee is credited with having given "Stonewall" Jackson his nickname. With Jackson's brigade under heavy fire from the Union forces, Bee remarked, "Look at Jackson's brigade! It stands there like a stone wall." After he was wounded, Bee was carried from the battlefield to a small cabin nearby, where he died the following morning.

The Butler sword was donated to the future state museum by Mr. Pierce Mason Butler, IV, of Nashville, Tennessee. On March 19, 1981, in an historic ceremony in the State Senate chamber, Governor Richard W. Riley formally accepted the sword from Mr. Butler on behalf of the Museum Commission.

The Bee sword was given to the Commission in August, 1980, by a donor who prefers to remain anonymous.

Turning to other outstanding acquisitions, the Museum Commission last year purchased two superb pieces of Edgefield pottery. During the 19th century, Edgefield was an important center for the production of alkaline-glazed stoneware. It was also one of the few places in the United States where black potters had a significant influence. One of the pieces the Commission acquired, a large storage jar, was made by Dave, the best known of Edgefield's slave potters. Unlike most slaves, Dave could read and write. Many of his pots he signed and dated, and sometimes he inscribed them with witty verses, usually in rhymed couplets. The Commission's new piece is marked "July 12, 1834 Dave" and carries the message "put every bit all between/surely this jar will hold 14." The "14" refers to the capacity of the vessel in gallons. This is the earliest known piece by Dave.

The other piece of Edgefield pottery, a smaller storage jar, was made about 1850 by Thomas M. Chandler, an important manufacturer. Like many of Chandler's pieces, this jar is decorated with a pattern of loops traced in white kaolin slip.

The horse-drawn hearse was used for many years in upper Spartanburg County by a general store operator who was also a part-

time undertaker. It was built by the Rock Falls Manufacturing Company of Sterling, Illinois, probably during the 1880's. Although years of neglect ruined the hearse's original elegance, they did not destroy the major structural and decorative features. The vehicle is quite restorable, and someday will make a fine exhibit item. To accompany the hearse, the Commission also acquired three authentic coffins of the period.

Last year the Commission experimented by soliciting donations through the newspapers. Staff members developed a press release asking for old hunting and fishing clothes and equipment, which was sent to newspapers throughout the state and also printed in *South Carolina Wildlife Magazine*. The response was excellent. The Commission received a number of fine old rods, reels and lures. Encouraged by this success, it plans to continue publicizing its collecting needs through the media.

* * * * *

Once objects are collected they must be numbered, photographed, cataloged, and documented. This kind of thorough records-keeping is essential, for as public bodies museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it should be lost or stolen. In addition to these requirements the museum must record as much information as possible about the object if it is to use the item effectively in exhibits or in educational programs.

A proper system of collection records includes an accession file documenting transfers of title in objects to the museum, a catalog file in which important historical, scientific, photographic and statistical information is recorded, a source-of-accession file identifying the donors and sellers of objects to the museum, a documentation file in which are kept research reports, correspondence, and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects by the museum.

Working with the curators, the Commission's registrar, Winona Darr, has made significant progress in clearing up a backlog of uncataloged material acquired in earlier years while at the same time keeping pace with new collections. The Museum Commission is fortunate to have been able to establish a thorough records-keeping system while the institution is still young and the process manageable. Many older museums have encountered formidable

problems trying to apply modern registration procedures to large, inadequately documented collections.

Another important aspect of collections management is proper storage. In order to minimize deterioration, objects should be stored in a space with temperature and humidity controls. Museum storage also requires strict security arrangements to lessen the risk of theft and fire.

For two years prior to 1980-81, storage was a major problem. The basement spaces of the Five Points Building provided a convenient, suitably controlled area, but they were not large enough to allow the Commission to store bulky objects such as vehicles, machinery, and farm equipment. A number of potential gifts had to be turned down or deferred. Fortunately, this situation was remedied last year. The Commission received a supplemental appropriation that enabled it to lease 4,000 square feet in a commercial warehouse. With this additional space, the Commission started collecting the big things with relish. Another year of such collecting and the Commission may be forced to seek still more storage space.

Not only did the Commission acquire more space, it also invested in three large airtight cabinets for textiles and taxidermy specimens, additional steel shelving, and acid-free boxes. All this equipment is built to satisfy the rigid standards of museum storage. The Commission believes it must have such equipment if it is to fulfill its responsibility to preserve its collections in perpetuity.

That responsibility also involves the conservation of objects. When a museum person speaks of conservation, he is referring to the process of treating damaged or deteriorated objects in such a way that damage is repaired and deterioration arrested. This work is highly specialized and technical. Materials as different as wood, leather, bone, metal, glass, and paper are subject to different problems and require different treatment. Many objects in the Commission's collections need attention, but unfortunately, the agency has not yet been able to hire a conservator. It has on occasion contracted with private conservators to treat particularly valuable objects. One major example of conservation last year was the repainting of the replica of the Confederate submarine *H. L. Hunley*. The full-scale replica, built at Clemson in 1960 for the Confederate War Centennial, had been kept in the open air for many years. By the time it was donated to the Commission in 1976, it had begun to rust, but at that time the Commission did not have a place to store it or the funds to repaint it. The submarine was lent to the Aiken County Museum, where it was displayed for several years

behind the museum building. By last fall the rust had advanced to the point that something had to be done. After researching the proper procedure, the staff contracted with a painter in Aiken, who sandblasted the steel hull and applied three coats of rust preventive paint. The sub was then towed to Columbia and stored in the new warehouse, out of the elements. With its fresh paint job, the *Hunley* later did exhibit duty at Columbia Mall and at the annual spring Mayfest celebration in the capital city.

* * * * *

A final item that must be mentioned in this section is the development of a comprehensive collections management policy. This policy sets forth guidelines for acquiring objects, for removing items from the collections, for records keeping, for borrowing and lending, and for other aspects of managing collections. The original draft was written by Overton G. Ganong, deputy director, but the final version was the product of a series of staff discussions. In developing the document, the staff drew upon the policies of other museums, upon information acquired in American Legal Institute-American Bar Association workshops, and upon their own experiences as museum professionals. When fiscal year 1980-81 ended, the policy had been favorably reviewed by the Commission but not yet adopted. The full text will be printed in next year's annual report.

B. Exhibits

One of the primary roles of any museum is exhibition. In fact, the act of exhibiting objects to the public on a regular basis is one of the characteristics that distinguishes a museum from a mere collection. Lacking an exhibit facility, the Commission is unable to display its collection in the manner it would prefer. Nevertheless, the agency has continued the small-scale exhibit program begun in 1977.

In 1980-81 the Commission presented exhibits in three state office buildings and at the Columbia Mall. In addition to the series of changing exhibits in the State House, the Commission installed exhibitions of pieces from the State Art Collection in the Solomon Blatt building and placed a number of objects from its own collections on long-term display in the Marion Gressette building. Other objects, such as the portrait of John C. Calhoun by Eugène François de Block and the portrait of Calhoun by Charles Bird King, are displayed in the reception area of the Governor's office and in the Governor's Mansion respectively. In January, 1981, the replica of

the Confederate submarine *H. L. Hunley* was exhibited at the Columbia Mall, where it attracted considerable attention.

The focus of the Commission's exhibit program remained, however, the State House. In order to increase the usefulness of the exhibit case, the staff redesigned it and had it rebuilt. The new version is sturdier and permits the use of a greater variety of exhibit techniques than formerly.

During 1980-81, eight exhibits were presented in the State House, two less than in the previous year. The reason for the lower output was staff turnover. Annabelle Usher, who began the year as part-time exhibit preparator, spent two months on maternity leave, then left in February and was replaced the following month by Jay L. Coles, who became the Commission's first full-time preparator. Since the staff has only one exhibit position, productivity suffered during the changeover. If other staff members had not chipped in their efforts to fill the gap, there would have been fewer exhibits.

The subjects of the exhibits presented in 1980-81 were:

- a) Mary McLeod Bethune, noted black educator
- b) A complete moonshine still from Newberry County
- c) The giant beaver
- d) Gifts to the State Museum (Christmas exhibit)
- e) The Bee Sword
- f) A gray fox taxidermy specimen in a habitat setting
- g) A tribute to Harry R. E. Hampton, noted journalist and outdoorsman
- h) A taxidermy specimen of a river otter in a simulated habitat

In addition to its State House displays, the Museum Commission also reached large numbers of people with its traveling exhibit program. This program will be discussed under the heading of State-wide Services.

C. Education

Even though there is as yet no state museum, the staff of the Museum Commission is engaged in a number of educational activities. Staff members, particularly the curators, have traveled extensively around the state speaking to historical societies, natural history clubs, Sierra clubs, Audubon societies, school groups, civic clubs, antique clubs and garden clubs, about the cultural and natural history of the state. The public's response to these efforts has been quite positive. There is really more demand for such services than the curators, given the pressure of their other duties,

can supply, which is evidence in itself of the strong public demand for the kinds of educational programs a state museum can provide.

In addition to working with the general public, the Museum Commission undertook educational activities of a more special nature. For example, two students were employed through the Governor's Intern Program and gained work experience in a museum environment. One of them subsequently gained employment at another museum in the state.

The SCMC also cooperated with a number of state agencies to render educational services. The curator of natural history presented nature-study programs in the state parks and took part in a number of workshops for teachers.

The Museum Commission also cooperated on educational projects with South Carolina ETV. In October, 1978, ETV began a monthly series entitled *Naturescene*. Each half-hour program offers a televised field trip to some outstanding natural area of the state, with Rudy Mancke, natural history curator, as guide. The show proved so popular that last year ETV began airing it twice a month. A list of the nineteen shows taped in 1980-81 illustrates the variety of the subjects and areas covered:

- 1) Carolina Autumn (Lexington County)
- 2) Stumphouse Mountain (Oconee County)
- 3) Barrier Island (Charleston County)
- 4) Here Comes Winter (Chester County)
- 5) Burches Ferry (Florence County)
- 6) Walking the Piedmont (Spartanburg County)
- 7) Little Mountain (Newberry County)
- 8) Columbia Canal (Richland County)
- 9) Hitchcock Woods (Aiken County)
- 10) Borrow Pits (Orangeburg County)
- 11) Stevens Creek (McCormick County)
- 12) Station Falls (Oconee County)
- 13) Peachtree Rock (Lexington County)
- 14) Farm Pond (McCormick County)
- 15) Tresvant Landing (Calhoun County)
- 16) Woods Bay (Sumter County)
- 17) Cooper River (Berkeley County)
- 18) Santee Caves (Orangeburg County)
- 19) Webb Wildlife Center (Hampton County)

The Museum Commission is both pleased and proud that the State Department of Education has decided to use the shows in the

schools and has, with Mr. Mancke's assistance, published lesson plans to help teachers guide classroom discussion of the programs. The shows are intended to awaken the viewer to the beauties and wonders of the world about him in hopes that, with better understanding, he will appreciate and help to preserve that world. Both ETV and the Museum Commission have been gratified by the favorable public response to *Naturescene*, and they are continuing to produce shows on a regular basis. It is hoped that this program is just the beginning of a long and rewarding cooperation between the two agencies.

The Commission is also active in another educational endeavor in the field of natural history. In 1976 Rudy Mancke founded the South Carolina Association of Naturalists (SCAN), an organization composed of people throughout the state who share an amateur or professional interest in the natural history of South Carolina. The membership has grown steadily and last year reached 158.

The major functions of SCAN are to gather and share natural history information with its membership and with the general public. One aim of the group is to publish checklists of the flora and fauna of the state, with the goal of updating natural history information in all areas.

Monthly field trip meetings are held, with the group gathering to explore a specific natural area in the state. Three years ago, the Heritage Trust Program of the South Carolina Wildlife and Marine Resources Department asked SCAN to help it in its evaluation of natural areas in South Carolina. This program has been successful and is continuing.

Following each meeting of SCAN, the members receive a newsletter that contains a list of interesting plants and animals seen during the previous trip, an announcement of the upcoming field trip, and other information of interest to naturalists.

State-wide Services

This program provides services and assistance to museums and museum-related institutions throughout the state, as well as information services to the general public. Program activities include traveling exhibitions, workshops, technical information services, publications, and consultant services. Commission staff members, especially the program administrator for state-wide services, make periodic visits to museums around the state to discuss problems and to explore ways in which the Commission can help.

Last year this program was funded in part by a grant from the National Endowment for the Arts.

For State-wide Services, 1980-81 brought a fresh approach to established activities. The chief reason was a change in personnel. Linda M. Knight, former curator of education for the Historic Columbia Foundation, replaced Hedy Hartman as program administrator. Under Mrs. Knight's direction, the program has continued to expand its services to the museums of the state.

The popular traveling exhibit program added five new shows to its roster, bringing the total number of exhibits to 34. One of the new exhibits was produced by Museum Commission staff; the rest, developed by others, were circulated by the Commission. The new exhibits are:

Benjamin Mays: Scholar, Theologian, Champion of Civil Rights; produced by the SCMC with assistance from the S. C. House of Representatives.

Five Black Churches of the South Carolina Low Country, produced by John Kelley with assistance from the S. C. Committee for the Humanities.

Winthrop College: The Campus and Early Buildings, produced by Ron Chepsiuk of the Winthrop College Archives with assistance from the S. C. Committee for the Humanities.

John R. Schorb: Portraits of York County, also produced by Ron Chepsiuk with assistance from the S. C. Committee for the Humanities.

Piccolo Spoleto Children's Exhibits, 1980, produced by the Cultural Affairs Division, City of Charleston.

In addition to the new exhibits, many of the older ones, including those of the State Art Collection, continued to be eagerly sought. Exhibits were lent free of charge; borrowers had only to provide transportation to and from the exhibit location. In 1980-81 the 34 exhibits were booked 197 times into 51 institutions, such as museums, exhibition galleries, schools, libraries, hospitals, banks, and similar public places. In fact, the exhibits are used so heavily that scheduling them, checking them in and out, and maintaining them are making heavy demands on staff time. Steps have been taken to ameliorate these problems, such as by scheduling the exhibits for two and three months per location rather than for one. Because of staff limitations, it is doubtful that many more traveling exhibits can be handled.

One of the most important functions of the State-wide Services program is to provide professional training opportunities for museum personnel in the state. In 1980-81 the Commission sponsored a trio of workshops. "Exhibit Design and the Small Museum" was held at the Aiken County Museum, with 32 people in attendance. "Maintenance of Outdoor Sculpture" was given, logically enough, at Brookgreen Gardens, where 20 people took part. "Museum Trusteeship: Facts You Need to Know," held at the Historic Columbia Foundation, drew 43 participants.

In an effort to develop new programs to meet the needs of the museums of the state, the program administrator for state-wide services made 53 visits to both established and emerging museums, interviewing their employees and providing technical information. These visits also kept the Commission in touch with the museum community.

The Museum Commission is frequently asked to send staff members to local and regional museums as consultants. Over the last few years, this service has reached all geographic areas of South Carolina. In 1980-81 the following museums took advantage of this assistance:

The Museum of York County (Rock Hill)

The Museum Commission sent its registrar and its history curator to help set up a registration system for the museum's collections.

The Beaufort Museum

The director, deputy director, and program administrator for state-wide services met with a local committee to discuss the rejuvenation of this museum.

The Museum (Greenwood)

The Museum Commission provided the methodology for recruiting the first full-time professional director for this museum.

The Aiken County Museum (Aiken)

The history curator and the registrar helped this museum set up a registration system. The program administrator for state-wide services advised on a grant application to the Institute of Museum Services, and the Commission's exhibit preparator helped plan a new exhibition.

The Marion County Historical Society (Marion)

The director and the program administrator for state-wide services advised the society on the feasibility of starting a county museum.

The Marlborough County Historical Museum (Bennettsville)

The program administrator for state-wide services helped orient an initial board of trustees to the requirements of museum trusteeship and formulated a plan for the rejuvenation of this museum.

The Museum Commission is pleased that it is able to share the expertise of its staff with other institutions around the state.

During the last year the State-wide Services program made solid contributions to the museum community in South Carolina, especially in providing essential information services to small local museums, most of which have few or no professional staff members. The Museum Commission is the only agency, governmental or private, that provides such services.

Underwater Fossil Management

Fiscal year 1980-81 was a difficult period for this program. Although it produced some positive results, the program fell victim to state budgetary cutbacks.

The Underwater Fossil Management program was started in early 1979 to carry out the Museum Commission's responsibility under the underwater salvage law to manage fossil resources beneath the state's navigable waters (§ 54-7-210-280, *Code of Laws of South Carolina*). Under the provisions of that law, the Commission shares authority with the Institute of Archeology and Anthropology, University of South Carolina, for licensing commercial salvors and hobby divers and for developing rules and regulations to govern the recovery of artifacts and fossils from under water. The Commission employed three divers, the minimum number allowable under OSHA regulations. Their job was to assess the size of the fossil resources in the state's coastal rivers, to map the location of fossil deposits, to sample the fossils in order to determine the geological epochs represented and the relative frequency of species, and to collect specimens for exhibit and research in the state museum. The divers also served to keep the Commission in touch with sport divers throughout the state and helped to inform them of the law.

The survey has concentrated on the Cooper River in Berkeley County, a rich source of fossils and a favorite haunt of sport divers.

Last year's efforts failed to cover as large an area as the previous year's, but enough was completed to allow a reasonable assessment of the resource, which is abundant. It is regretted that the survey could not be extended to the Santee, the Wando, the Edisto, the Combahee, and other rivers.

In the course of the survey, excellent specimens were collected for the future state museum. Some of this material was loaned to the Charleston Museum and the Smithsonian Institution for study.

Throughout the year, manpower problems and equipment problems dogged the program. In September, 1980, the Commission received word of a planned 7 percent reduction in personnel funds for 1981-82. It decided to absorb the cut in the Underwater Fossil Management program because it was the least essential to the agency's primary function—the creation of a state museum. When the dive team was informed that their positions might not continue past June 30, 1981, one individual soon resigned to take another job. This left the team one man short of its OSHA requirement. In order to keep active, the remaining two divers had to solicit volunteer help from local sport divers. Fortunately for the program, they were successful, and the survey was able to continue throughout the year. But the extensive reliance on volunteers did reduce productivity. Moreover, equipment problems, exacerbated by a very tight budget, at times curtailed diving. When breathing regulators broke down, for example, it was difficult to get replacement parts. On one occasion, the boat was damaged while being towed on a trailer and was out of service for two months.

When the team was unable to dive, it spent its time on other activities. The divers gave talks to school classes and to dive clubs. They identified material recovered by hobby divers. They also assisted Albert Sanders, the curator of natural history at the Charleston Museum, in preparing fossils for research and display.

When it became apparent that the 7 percent reduction would be implemented, the Museum Commission recognized that it would not be able to continue the Underwater Fossil Management program. At the end of the fiscal year, it was working through the legislature to transfer its authority under the Underwater Salvage Law to the Institute of Archeology and Anthropology, which will thus acquire sole responsibility for administering the act.

Even though the Underwater Fossil Management program did not continue long enough to realize its goals, it did yield positive benefits. It gave the Commission a much clearer picture of the

size and diversity of the fossil resources in the Cooper River, which are now recognized to be so large that they are in no danger of depletion from the limited collecting of hobby divers. The program also improved relations between the Commission and the diving community, an important development, for sport divers are a valuable source of information and specimens. Finally, the wealth of material recovered enriched the collections, provided material for distribution to schools, and contributed information that will directly benefit the educational programs planned for the future state museum.

Publications

Since publications are produced under various programs, they will be summarized for convenience under a separate heading.

During the last fiscal year, the Museum Commission produced three issues of its newsletter and one publication in the Museum Bulletin series. The newsletter, printed in an eight-page format adopted in 1979, carries articles about Museum Commission plans, collections, exhibits, and programs, as well as information about the activities of other museums in the state, to a readership of nearly 4,000. This is a smaller number than in the previous year because the agency reconstituted its mailing list by asking subscribers to return a renewal card if they wished to continue receiving the newsletter. The new list has saved the Commission money on printing and postage while assuring information to those who are interested in the state museum. The newsletter will remain a basic part of the Commission's program of state-wide information services. It is edited by Overton G. Ganong, deputy director.

At the beginning of the fiscal year, the Commission published the fifth in its series of Museum Bulletins. Whereas previous bulletins dealt exclusively with natural history, the latest one combines natural history with human history. Its subject is Thomas Walter, whose major work, *Flora Caroliniana*, was the first taxonomy of South Carolina plants to employ the Linnaean system of classification, the basis for modern descriptive biology. The author of the bulletin, David H. Rembert, associate professor of botany at the University of South Carolina, uncovered many heretofore unknown details about the life of this important early American botanist and evaluated his work in the perspective of eighteenth-century botanical science. He also included lists of the plants Walter described and of those that bear his name.

The bulletin is illustrated with maps and photographs showing the location of Walter's garden, his grave, and a number of the specimens he collected, which are now in the herbarium of the British Museum of Natural History in London.

Four hundred copies of Museum Bulletin No. 5 were printed. Free copies have been furnished to academic and public libraries around the state. The rest are available to the public at a price of \$2.00 per copy.

The Museum Commission plans to continue publishing worthwhile papers dealing with the social history, material culture, natural history, science, and art of the Palmetto State.

INSTITUTIONAL RELATIONSHIPS

During 1980-81 the South Carolina Museum Commission cooperated with, affiliated with, assisted, or maintained a professional relationship with many organizations, among which were the following:

- American Association of Museums
- American Association for State & Local History
- Southeastern Museums Conference
- Confederation of South Carolina Historical Societies
- National Endowment for the Arts
- National Endowment for the Humanities
- Southern Arts Federation
- Smithsonian Institution
- S. C. Committee for the Humanities
- S. C. Wildlife Federation
- S. C. Association of Naturalists
- Nature Conservancy
- Audubon Society
- Sierra Club
- Greenville Natural History Association
- S. C. Watercolor Society
- Department of Archives and History
- Department of Highways and Public Transportation
- Exchange Building Commission
- Institute of Archeology and Anthropology, USC
- Law Enforcement Officers Hall of Fame (SLED)

Department of Parks, Recreation and Tourism
S. C. Arts Commission
S. C. Confederate Relic Room and Museum
S. C. ETV
S. C. State Library
S. C. Wildlife and Marine Resources Department
State Department of Education (ITV)
S. C. Department of Mental Retardation
Alcoholic Beverage Control Commission
Forestry Commission
University of South Carolina
Francis Marion College
Erskine College
Wofford College

CONCLUSION—WHAT A STATE MUSEUM CAN DO

A museum is a unique institution, whose functions are not duplicated by any other. Only a museum collects and preserves the material record of the earth, the environment and human culture. But a museum is more than a collection. It is an important cultural influence. It educates, but in a much less structured way than the school, teaching not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize with family and friends in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, enlarging their experience.

South Carolina has a number of good museums, but it has no museum of the *state*, no museum whose declared mission is to interpret the physical and cultural development of the entity called South Carolina. That is a fitting role for a state museum, and it is the role the South Carolina Museum Commission is prepared to play.

South Carolina is rich in objects depicting its historical, natural and cultural heritage, but much has been lost through destruction, neglect, or dispersal. Outstanding items are continually sold to individual collectors and museums in other parts of the country.

The Museum Commission believes that the state has a clear responsibility to conserve material records of its past and to make

those records accessible to its citizens. What better institution to do that than a state museum? The Commission has found that the people of South Carolina *are* interested in contributing objects to such a museum, but the state must provide a facility in which to collect, preserve and display them.

A state museum will be an important educational resource, a place where South Carolinians can take inspiration from their heritage. In seeing the clothes, tools, weapons, vehicles, furniture, arts and crafts of earlier generations, they will gain a sense of the reality of the past more vivid, more immediate than that conveyed by even the best histories. In seeing examples of the wild-life and plants of South Carolina and the habitats that support them, visitors will gain a heightened awareness of their surroundings, an awareness that may well lead to a greater appreciation for the natural world and a determination to preserve it. They will leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds but to older people as well. A museum can work its magic on people of all ages.

A state museum, professionally staffed and centrally located, will also support the state's other museums in a variety of ways. It will serve as a clearing house for information, provide technical assistance, share its collections, arrange traveling exhibitions, and help the state's smaller museums preserve their treasures.

A state museum will work closely with and encourage the activities of science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. The Commission anticipates that many of these groups would affiliate with the museum and hold periodic events there.

Already the Commission enjoys a sound working relationship with S. C. ETV, which boasts an enviable national reputation as a leader in its field. Once the museum is operating, a variety of museum-related programs will be beamed throughout the state for the education and pleasure of all South Carolinians.

The Commission is planning a type of facility that is not found anywhere in the state. It will surely be one of the finest state museums in the country, an outstanding addition to the state's cultural resources. The promise is bright, and the Commission's accomplishments in the past year have brought that promise one step closer to reality.

SOUTH CAROLINA MUSEUM COMMISSION

EXPENDITURES

FY 1980-81

I. Administration and Planning

Personal Services	\$ 100,880
Contractual Services	5,500
Supplies	2,515
Fixed Charges & Contributions	7,620
Equipment	5,876
Travel	9,015
Employer Contributions (all programs)	30,242
General Operations	43,000

Sub-total\$ 204,648

II. Collections, Exhibition & Education

Personal Services	\$ 55,455
Contractual Services	4,627
Supplies	5,616
Fixed Charges & Contributions	20,611
Travel	10,087

Sub-total\$ 96,396

III. State-wide Services

Personal Services	\$ 7,130
Contractual Services	3,051
Supplies	6,853
Fixed Charges & Contributions	2,020
Travel	966

Sub-total\$ 20,020

IV. Underwater Fossil Management

Personal Services	\$ 26,950
Contractual Services	1,483
Supplies	2,444
Fixed Charges & Contributions	4,249
Travel	2,990

Sub-total\$ 38,116 \$ 359,180

V. Federal and Other Funds

Support for State-wide Services	\$ 3,381
Salary Prog. Adm. for State-wide Services	13,711
CETA	1,447
Humanities Exhibit	25
Third Liaison	99
Photo Essay	1,000
Documentation of State Art Collection .	4,714
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Sub-total	\$ 24,377
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Grand total	\$ 359,180

APPENDIX A

PRINCIPLES AND CODE OF PROFESSIONAL CONDUCT PERTAINING TO ALL STAFF MEMBERS OF THE SOUTH CAROLINA MUSEUM COMMISSION

I. THE PRINCIPLES

The *Principles* will apply to all staff members of the South Carolina Museum Commission.

- A. Staff members are entitled to engage in the full range of professional and personal activities.

The staff should be encouraged to collect, publish, lecture and teach. It is in the public interest and in the museum's interest that the staff be treated as responsible professionals and that restraints on outside conduct be limited only by the following additional principles.

- B. The staff member should fully and conscientiously fulfill the duties of his position in the museum.

This principle prohibits outside activities, whether or not conducted for compensation, that interfere with the full and conscientious performance of the staff member's obligations to the museum. The nature of those obligations is established by the expressed and implied terms of the employment agreement. The principle merely states that the staff member is expected to perform his part of the agreement fully and conscientiously.

- C. The staff should avoid actual or potential conflicts of interest or the appearance of such. Staff members owe loyalty to the museum. Outside activities that entail conflicting loyalties raise two dangers: one is that the staff member might favor the outside interest over the museum interest; the other is that the existence of the conflict impairs judgment. It is not a satisfactory answer that an individual can be trusted; the rule is addressed to the existence of the conflict, not to the probability that a given person will be corrupted or confused by it. The conflict itself, or the appearance of such, must be avoided. Staff dealing, staff collecting and gifts to staff members raise common conflict of interest questions.

D. The staff should not misuse the museum's name, reputation or property.

The museum's property, reputation and name are not at the disposal of the staff member. They will be used in the performance of his duties but not for personal or private interests. In the same vein, valuable information that becomes available to the staff member—for example, information about proposed acquisitions or exhibitions—is museum property subject to this principle.

II. THE CODE

Although the foregoing principles are beyond dispute, uncertainties may arise in their application. The purpose of the *Code* is to explain how the *Principles* would apply to situations that commonly arise in museums. The *Code* is not a statute designed to compel performance. It does not attempt to deal with all the situations to which the *Principles* might apply. It goes without saying that staff members have an affirmative obligation—to the public, to the museum, and to the profession—to act in accordance with the spirit as well as the letter of the *Principles* and the *Code*. The most obvious implication is that what staff members should not do directly they should not do indirectly—through family or friends, for example.

Although the *Code* is particularly pertinent to the professional staff (director, division heads, education specialists, curators, divers, designers), it applies as well to other staff members. The provisions of this *Code* are in accordance with the State Ethics Code, which applies to all state agencies.

A. Personal Collecting

1. At the time of employment or upon the adoption of this *Code*, the staff member shall submit to the museum director a list of the works of art, historical artifacts, or natural objects which he owns or in which he holds a proprietary interest, and which fall within the scope of the SCMC acquisition policy. The list, which shall be updated annually, need not contain details of cost or value. It will be kept confidential.
2. When a staff member acquires, by purchase or trade, a work of art, a historical artifact, or a natural history object, he will give the museum first option to acquire it if it relates to the museum's collections.

3. The museum relinquishes any future claim on objects which it has declined to purchase at the time the staff member offers them.
4. Except as required in number 2 above, the staff member may not sell or trade objects to the museum. In no case may he acquire objects from the museum.
5. Museum staff members are encouraged to report the availability of outstanding objects to the appropriate curators.
6. A record of all decisions of the museum regarding the purchase or rejection of objects offered by staff members must be filed with the museum's permanent records.

As a staff member's collection can assist him in the development of critical judgment and ultimately benefit the museum, personal collecting should be encouraged. However, it is important to avoid conflicts of interest or the appearance of them. It should be clear that the staff member is not competing with the museum for acquisitions or using the museum to enhance the value of his collection. Such obvious conflicts as bidding against the museum at auction are, of course, prohibited. It is with such considerations in mind that a list should be submitted of the nature and contents of any collections in which the staff member or his immediate family have a financial interest.

Upon the purchase of a work of art, historical artifact, or natural history object, or upon any field collection relating to areas in which the museum collects (such areas to be defined by the Collections Management Policy), the staff member will give the museum an option to purchase the object within thirty days at the same price he paid. In the case of a field collection, the staff member will offer to give the object. The staff member is not required to offer the object to the museum prior to purchasing it as long as the museum is given the opportunity to acquire it within thirty days of purchase.

It might seem logical to give the museum the first option to buy an object that the staff member wishes to sell from his collection, but that would conflict with the legal (and ethical) rule that rigorously prohibits self-dealing by an agent. Self-dealing is defined as the selling of an object to oneself; in this case it would mean the selling of an object by an agent (employee) to the museum—or vice versa. A sale by the staff member to the museum, or by the museum to the staff member, violates this rule and ex-

poses the parties to legal consequences, such as tax penalties, and to charges of conflict of interest. The rule against self-dealing is a prophylactic rule: potentially advantageous transactions are prohibited in order to prevent bad ones. Only in the most extreme cases and then only when surrounded by the most careful safeguards, will this rule be relaxed to allow the museum to purchase an object from a staff member. On the other hand, under *no* circumstances shall a staff member acquire an object that has once been a part of the collections of the S. C. Museum Commission.

B. *Appraisals of Donated Objects*

Staff members will not give certified written monetary appraisals on objects being donated to the Museum Commission, since the Commission or members of its staff could be accused of collusion with potential donors to abuse charitable income-tax-deduction statutes. When a potential donor or any private citizen approaches a staff member for an appraisal, the staff member will direct him to independent certified appraisers, appraisal associations or annually published compendiums of recent auction sales. The staff member may actively assist the donor in researching values. The staff member may consult prices fetched at auction for comparable objects which would give a general established value range for similar objects. However, the IRS does caution museum staff members against actually assigning values to donated objects.

Appraisers' fees will be borne by the individual seeking the appraisal, not by the museum.

Staff should be aware of current Internal Revenue Service regulations and refer donors to IRS Publication 526, *Charitable Contributions* and Publication 561, *Valuation of Donated Property*, or subsequent legislation.

C. *Dealing in Objects*

The staff member should not deal in works of art, historic or natural objects that fall within the scope of the Museum Commission's collection policy.

It is not acceptable professional conduct for a staff member to use his influence or position in the collectables market for personal gain. Since the collectables market cuts across many fields, to avoid potential conflicts of interest, the staff member, regardless of his area of museum responsibility, must not deal in antiques, archeological materials, natural history objects or art works. Upgrading a private collection through occa-

sional trades, sales or purchases is not considered dealing, but is subject to the provisions of Section A of this *Code*, Personal Collecting.

D. *Gifts*

A staff member must not accept gifts of works of art, or other collectables, from artists, dealers or other individuals *based on the staff member's working relationship with that individual*. A discount by an artist or dealer greater than the normal discount allowed to museums or to established collectors is considered a gift and may not be accepted.

Such gifts are prohibited because of the obvious conflict of interest involved. Food and refreshments of nominal value may be accepted. And if the gift is based on a personal rather than a business relationship, it also may be accepted.

E. *Outside Employment*

1. *General Policy*

Outside employment is governed by state personnel regulations and by the internal policies of the Museum Commission. A staff member may engage in outside employment, provided that:

- a. The director gives prior written consent, a copy of which is filed with the Commission's permanent records,
- b. Such employment does not interfere with the staff member's ability to perform his duties with the Museum Commission in a satisfactory manner.

Because of his position with the Museum Commission, a staff member may sometimes be called upon to serve in a capacity outside his normal duties. He may be asked to serve on panels and art juries, participate in symposiums and workshops, guest lecture, or act as a guest curator or consultant for a special exhibition at another institution. Through outside commitments, staff members may gain prestige or professional influence that will benefit the Commission. The opposite effect might also result. In accepting this type of outside duty the staff member must be conscious that he is, directly or indirectly, representing the South Carolina Museum Commission. He must be aware that his performance and conduct will reflect upon the Commission. The staff member must not act in any manner that will embarrass the Commission or conflict with its principles and policies. If the staff member is to receive a fee, salary, honorarium or other benefit for the performance of these duties, he must not dedicate regularly scheduled

museum working time to them, unless he takes annual leave or leave without pay for the time spent.

A staff member may also seek a second job for a regular salary or wage. In some instances that job will relate directly to the specialized knowledge or expertise, skills and training which the staff member possesses and which qualify him for his position at the South Carolina Museum Commission. Such a job might be a college or university teaching position, or an independent consultation to a business firm, agency, or individual. The staff member must not accept outside engagements as a consultant or agent if such a commitment will create a conflict of interest between the staff member and the Museum Commission. (Museum-related institutions in South Carolina will usually be served free of charge.)

In other instances, the outside job will not relate to the staff member's duties with the Commission. In most cases, the job will not compromise the staff member's position with the Commission, but there are some types of jobs which, because of their very nature, will reflect poorly on the Commission. The director will disallow requests to engage in such employment.

2. Practicing Artist

If the staff member is a practicing artist, he must in no way use his position with the Commission for personal gain. Whether or not his work is included in exhibitions at the State Museum or at other institutions should be determined without bias. His work may be represented in juried exhibits. Neither the staff member nor the institution shall give preferential treatment to commercial galleries that act as agents or representatives for staff-member artists.

3. Writing by Commission Employees and the Receipt of Royalties

Writing is to be encouraged. If royalties are involved, writing projects will be treated as outside employment. The employee must obtain the approval of the director before undertaking the project. The right to royalties, as well as the use of museum facilities, shall be worked out in advance and stated in writing. In general, royalties will be retained by the staff member except in cases involving the extensive use of museum facilities or collections or in which the employee is asked to prepare the material for publication as part of his regularly assigned duties.

If the employee writes for the commercial market on a subject unrelated to the museum's purposes, there should be no involvement of the institution or its resources.

4. *Lecturing and Teaching*

Lecturing and teaching are important professional activities related to the museum's purpose as an educational institution. In order to encourage lecturing and teaching, the staff member will in most cases be allowed to retain fees paid for such activities.

When receiving pay for such activities, the staff member should treat them as outside employment. Approval must be obtained from the director. When the teaching is done during what would otherwise be regular working hours, the staff member must arrange in advance to take annual leave, or leave without pay, or to make up the equivalent amount of working time.

F. *Referrals and Recommendations*

Staff members are obliged, upon request from the citizenry, to recommend the services and products of conservators, appraisers, dealers and other specialized persons or commercial businesses.

1. The staff member must give only the names of persons who he feels are qualified to render such services satisfactorily. In good conscience the staff member should not name those persons who in his knowledge or opinion render unsatisfactory service or products.
2. If asked to recommend one party over another, the staff member must explain that he is not permitted to do so because of the public nature of his employment. The staff member should suggest that the inquirer contact any or all the parties and request from each one his credentials and qualifications for performing such services. If applicable, he may advise the inquirer to request from each party a written statement outlining the procedures to be taken in rendering the service and an estimate of the cost. The inquirer may then select the party to render the service. By proceeding in such a manner the staff member cannot be held liable for recommending someone who did not perform the service to the inquirer's satisfaction. The responsibility for selection is left to the inquirer.

3. If the inquirer asks the opinion of the staff member regarding a particular party, the staff member, regardless of his own prejudice and knowledge, must explain that he is not permitted to make value judgments in recommending or endorsing one party over another.
4. If the inquirer asks for a specialized service which the staff member knows is not rendered by all parties who provide that generalized service, the staff member may recommend those particular parties over others with an explanation of why such recommendations are made.

G. *Censorship*

1. *Individual*

The staff member must accept the fact that he is an official representative of the S. C. Museum Commission and that his personal conduct and appearance reflect publicly upon that position and the institution. It is expected that the staff member will maintain his appearance and conduct his actions at all times in a manner which would not be considered offensive. The institution, on the other hand, should never be permitted to impose any restrictions, such as dress codes, upon the staff member which would infringe on his personal rights as a free citizen. The staff member has the right to support whatever clubs, political organizations, or social causes he chooses. The museum must not interfere with the staff member's right to express his beliefs. However, the staff member should use utmost discretion when aligning himself with a candidate for state-wide office. The staff member must not represent the Museum Commission as taking a side or position with respect to an issue or cause unless that position has been previously adopted by the entire Commission, or has the expressed approval of the entire Commission.

The staff member must not use the Museum Commission's mailing, supplies, name or equipment to further personal activities.

2. *Professional*

The staff member must agree that the S. C. State Museum is open to the general public and that the displays, exhibition catalogs, etc., are available for all persons to view. Exhibitions and catalogs containing material which may

offend a segment of the public must be handled with great discretion.

H. *Complimentary Copies of Printed Material*

On occasion the staff member may receive complimentary copies of books, catalogs, journals, magazines or other printed material from other museums, curators, dealers, auction houses, publishers, collectors, etc. If the giver intends to give the material to the staff member for his personal library, the staff member has the right to accept if he wishes. If he does not want the publication, he may offer it to the Commission's library. Proof of the giver's intent is often evidenced by a note or letter inside the publication or accompanying it. Publications addressed to the museum or to a staff member strictly as a result of his position on the Commission's staff should be placed in the museum's library collection. Publications purchased by the staff member for his personal library and kept in his museum office can be protected if the staff member writes his name inside the publication.

The Museum Commission will give to the staff member for his personal use, 1 percent of the copies of an institutional publication in which he has produced original writing and which is signed by him as the author or editor.

For public relations purposes, the staff member will be permitted, at his discretion, to present complimentary copies of institutional publications (above and beyond his own 1 percent) to other museums, curators, dealers, collectors, etc., as gifts from the S. C. Museum Commission (not from himself). The staff member must account for such actions by filling out a special form documenting the name of the publication, the recipient, and the number of copies presented.

I. *Back Dating Year-end Gifts*

If a donor intends to make a gift to the Museum Commission after January 1, a letter of intent from the donor dated before January 1 cannot be accepted in lieu of the gift for the purpose of claiming a tax deduction. The object or objects in question must be in the museum's possession before January 1. The staff member must not backdate letters or alter museum records to accommodate such actions.

J. *Use of Museum Property & Privileged Information*

A staff member may not use Museum Commission facilities, equipment, supplies or personnel in his outside employment

or for his personal activities without the expressed prior consent of the director, and then only in such cases as to produce some benefit to the Commission. A staff member may not use information unavailable to the public acquired through his position with the museum in his outside employment or activities, for the profit of himself or his associates. A staff member may use the Commission's name when contributing to a professional journal, when participating in an activity of a professional organization or in other cases that relate directly to the S. C. Museum Commission's goals and purposes, but only with the expressed prior consent of the director.

APPENDIX B

PRINCIPLES AND CODE OF CONDUCT APPLICABLE TO MEMBERS OF THE SOUTH CAROLINA MUSEUM COMMISSION

The Principles and Code of Professional Conduct for use by the S. C. Museum Commission, applies principally to staff members. However, the following statements from the Principles and the Code apply to commission members as well.

1. The commission member should fully and conscientiously fulfill the duties of his position on the commission.

In accepting an appointment to the commission, the member assumes an obligation to attend meetings regularly and to keep abreast of matters pertaining to the commission so that he can make informed decisions on commission policy.

2. The commission member should avoid actual or potential conflicts of interest or the appearance of such.

The commission member owes loyalty to the museum. Outside activities that entail conflicting loyalties raise two dangers: one is that the commission member might favor the outside interest over the museum interest; the other is that the existence of the conflict impairs judgment.

It is not a satisfactory answer that an individual can be trusted; the rule is addressed to the existence of the conflict, not to the probability that a given person will be corrupted or confused by it. The conflict itself, or the appearance of such, must be avoided.

For example, a commission member should not cast a vote on any motion which involves him in a conflict of interest, such as to enter into a contract with a firm in which he is a partner, holds stock, etc.

3. The commission member should not misuse the museum's name, reputation or property.

The museum's name, reputation and property are not at the disposal of the commission member. They will be used in the performance of his duties but not for personal or private interests. In the same vein, valuable information that becomes available to the commissioner—for example, information about proposed acquisitions or exhibitions—is museum property subject to this principle.

4. The commission member may not sell objects from his personal collection to the museum. Only in the most extreme cases and then only when surrounded by the most careful safeguards, will this rule be relaxed. On the other hand, under *no* circumstances shall an active commission member knowingly acquire an object that is or has ever been a part of the collection of the S. C. Museum Commission.

5. Commission members should not give certified written monetary appraisals on objects intended for donation to the commission, since the member could be accused of collusion with potential donors to abuse charitable income-tax-deduction statutes.

6. A commission member must not accept gifts of collectables from artists, dealers, or other individuals *when such gifts are motivated by and based on his membership on the commission*. A discount by an artist or dealer greater than the normal discount allowed to museums or to established collectors is considered a gift and may not be accepted. Such gifts are prohibited because they give rise to an obvious conflict of interest. On the other hand, if the gift is based on a personal rather than a business relationship, it may be accepted. Food and refreshments of nominal value may also be accepted.

7. If the commission member is a practicing artist, he must in no way use his position with the commission for personal gain. Whether or not his work is included in exhibitions at the State Museum or at other institutions should be determined without bias. His work may be represented in juried exhibits. Neither the commission member nor the institution shall give preferential treatment to commercial galleries that act as agents or representatives for commission-member artists.

8. A commission member may not use Museum Commission facilities, equipment, supplies or personnel in his outside employment or for his personal activities, except with the approval of the entire commission, and then only in such cases as to produce some benefit to the commission. Furthermore, a commission member may not use information acquired through his position on the commission and unavailable to the public, in his employment or personal activities, for the profit of himself or his associates.

APPENDIX C

REPORT OF COMMITTEE APPOINTED TO STUDY FEASIBILITY OF THE ESTABLISHMENT OF A STATE MUSEUM TO THE GENERAL ASSEMBLY OF SOUTH CAROLINA:

The Committee has been directed by Joint Resolution of the General Assembly to study the feasibility of the establishment of a State Museum for South Carolina.

The question of the feasibility of such a museum raises several preliminary questions:

- (a) Is there a need for such a museum?
- (b) What is the purpose and function of a State Museum?
- (c) What should be the scope, program and mission of a State Museum?
- (d) Is that purpose and function being met by existing museums of other state institutions or agencies?
- (e) Can the costs of such a museum (capital and operating) be justified for the State of South Carolina?

* * * *

If the answer to the question of feasibility is affirmative, then other questions arise:

- (f) Where should such a museum be located?
- (g) How should a State Museum be organized and operated, as to governing body and staff?
- (h) What timetable should be set for the establishment of such a museum?
- (i) What can be anticipated in regard to the financing of a State Museum?
- (j) What steps should be taken for 1972-1973 toward the establishment of a State Museum?

In order to answer these and other complex questions related to the establishment and operation of a State Museum, the committee has heard several experts in the museum field, received reports from various state officials in related fields and read several treatises and studies on State Museums. The overwhelming majority of these experts were in accord as to the necessity and desirability for such a museum and the type of museum which should be established.

South Carolina has a history in which all of her citizens can take pride, and the story of South Carolina is an asset which can

attract many other Americans to the State. The many facets of South Carolina's story constitute assets which can be of immeasurable value in attracting tourists to South Carolina and in the education of our own citizens and students.

In the economic sphere, the better corporations and businesses are interested in cultural developments and facilities in assessing a new location; no longer does business give consideration only to profits in determining where to locate. The needs of a company's executives and employees are of vital concern.

While it is apparent that there is need for such a museum, the exact scope and program of such a museum cannot be pre-planned; it must evolve from an orderly and well-conceived plan of development.

South Carolina can learn a great deal in this field from what has happened in other states—for most of the states have state museums of one sort or another. The experience of other states indicates that a State Museum should be established and operated for the basic purpose of presenting the story of South Carolina in three aspects:

(1) The *history* of the state—including the Indian tribes of the Carolinas, exploration and settlement, social and political development, military events and educational and cultural evolution.

(2) The *fine arts* in the state—including architectural developments, furniture and silver, interior decoration, South Carolina artists and literature and poetry.

(3) *Natural history* and the *sciences*—including geology and archeology, botany and zoology of the state, natural resources, scientific developments and industrial advances.

The purpose and function of a State Museum is thus to tell the story of the State; if such a museum collects and displays a few artifacts and does not involve the museum visitor in anything more than a superficial story of the state, then no purpose will be served by such a museum.

If a standard of excellence is not to be followed from the outset, then there is no reason to consider the establishment of such a museum; the Department of Archives is an example of what can be done in the establishment of a similar department in the proper way and with appropriate facilities. It is fundamental that expert professional advice, guidance and consultation be obtained in the establishment of a state museum.

The general scope and mission of such a museum has been outlined above, but the details as to the program of a State Museum must be evolved under this professional guidance. Such a museum, functioning properly, will be an invaluable asset in the state's educational system; at the same time the museum can be a positive factor in attracting tourists to South Carolina.

No museum in South Carolina today fulfills the function of such a State Museum to any appreciable degree. The Gibbes Art Gallery and the Charleston Museum are primarily oriented to Charleston, and the museums in Florence, Columbia, and Greenville are directed towards the fine arts in general. There is certainly no substantial overlap in the function of any existing museums, departments or agencies and a properly conceived and developed State Museum.

The function of the Department of Archives would, for example, in no way be usurped by such a museum, and a State Museum would be a valuable adjunct of the Department of Parks and Tourism. No existing commission, department or agency of state government is equipped to operate such a museum.

The scope of a State Museum should encompass everything about South Carolina, but it should also be limited to South Carolina. The things that make South Carolina distinctive and the differences between South Carolina and other states and areas should be emphasized. If all of America is exactly alike, then there would be no point in a State Museum, but South Carolina has a different history, distinctions in the fine arts and natural and scientific differences which set our state apart.

Such a museum would not impinge upon or disturb the program of any existing museum; on the contrary the resources and available material from a State Museum would give support and aid to the museums of a local nature and would supplement and undergird the programs of museums in all parts of the state.

A state museum will not be expensive at the outset—in the planning and pre-development stages; once the stage is set, then the acquisition of a suitable site, construction of building(s), development of the overall site, hiring of sufficient and suitable personnel and operating costs will require considerable appropriations. The cost of establishing and operating a State Museum will not thus be minimal.

Our study, in the light of the experience of other states, convinces us that such a museum would be an educational, cultural

and tourist facility that South Carolina must have. For too long and because of the depression which followed the Civil War, South Carolina has not been able to develop the history, the assets and the attractions of this State in the proper way.

As to the location and organization of such a museum, the Committee has reached certain tentative conclusions:

(1) A State Museum should be located in the capital of the State—particularly in the case of Columbia where the capital site was selected because of its central location. The site should be ample in size with sufficient acreage, access and parking.

(2) The organization for such a museum can take several forms, but the governing body should be independent of and separate from any existing commission or department of government.

(3) The difficulty comes in the establishment of the procedure, the timetable and the financing of the State Museum. Obviously, a State Museum cannot be created in a short time; once the decision is made that South Carolina is to have a State Museum, then the planning and organization which are necessary for the proper establishment of such a museum must be undertaken. Such a study is beyond the competence or the scope of the study by this committee and can only be undertaken under the direction of professionals in the museum field hired for the purpose of developing an appropriate plan and implementing such a plan over a period of years. Any other course might result in the establishment of a State Museum without the proper objectives and without the financial planning necessary for the achievement of a State Museum in which all of our citizens could take pride and from which they could reap great benefits.

At this point, therefore, the committee does not recommend the immediate establishment of a State Museum; such a recommendation would be unrealistic, wasteful and lacking in proper perspective.

The committee does recommend that the General Assembly take steps looking toward the eventual establishment of a State Museum: these steps are as follows:

For 1972-1973

(k) Creation by statute of a State Museum Commission of nine members, consisting of six members (one from each Congressional district); and three members at large, all to be appointed by the Governor on staggered terms.

(l) Appropriation of a sufficient budget for the year 1972-1973 to hire a director and a small staff in order to begin the development of a collection for the State Museum and plan for such establishment and to obtain appropriate professional consultation.

For 1973-1974 and beyond:

(m) Study and selection of a site for the eventual establishment of the State Museum, and development of a projected program.

(n) Development of building(s) with suitable exhibit and display areas for a State Museum divided into three departments:

(i) History

(ii) Fine Arts

(iii) Natural Sciences, and expansion and organization of a professional staff for the operation of the Museum.

(o) Operation of such a museum with a sufficient staff, headed by a professional director.

* * * *

Such a program might take as long as ten years to bring into full fruition, but South Carolina is already late in the establishment of a State Museum. If we want a society which is concerned with more than the barest necessities and if we want our children and citizens to know something of their heritage, the assets of their state and the direction for South Carolina's progress into the future, a State Museum is essential for these purposes.

The Bicentennial celebration in 1976, with emphasis on South Carolina's decisive role in The American Revolution at Cowpens and King's Mountain, might be an appropriate time for such a

Museum to begin its operation, but it is essential that the planning for such a museum begin *now*.

SENATE MEMBERS:

/s/ Frank C. Owens
/s/ Eugene N. Zeigler
/s/ Gordon H. Garrett

HOUSE MEMBERS:

/s/ Wilson Tison
/s/ Lucius O. Porth
/s/ Giles P. Cleveland

GOVERNOR APPOINTEES:

/s/ Mrs. Emily B. Jefferies
/s/ Mrs. Jennie C. Dreher
/s/ A. T. Graydon

Received as information.

APPENDIX D

TITLE 60

CODE OF LAWS OF SOUTH CAROLINA

1976

ARTICLE 1

SOUTH CAROLINA MUSEUM COMMISSION

SEC.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
60-13-20. Meetings and officers of Commission; compensation of members.
60-13-30. Primary function of Commission.
60-13-40. Powers of Commission.
60-13-50. Director.

§ 60-13-10. *South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.*

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the State and three members shall be appointed at large. One of the at-large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at-large member other than the chairman shall be initially appointed for terms of two years only.

HISTORY: 1962 Code § 9-361; 1973 (58) 241.

§ 60-13-20. *Meetings and officers of Commission; compensation of members.*

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

HISTORY: 1962 Code § 9-362; 1973 (58) 241.

§ 60-13-30. *Primary function of Commission.*

The primary function of the Commission shall be the creation and operation of a State Museum reflecting the history, fine arts and natural history and the scientific and industrial resources of the State, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function.

HISTORY: 1962 Code § 9-363; 1973 (58) 241.

Cross references—

As to stealing, damaging, etc. works of literature or objects of art of certain institutions, see §§ 16-13-330 to 16-13-370.

§ 60-13-40. *Powers of Commission.*

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a State Museum;
- (2) Elect an executive officer for the Commission, to be known as the Director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the Director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;

(8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and

(9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

HISTORY: 1962 Code § 9-364; 1973 (58) 241.

§ 60-13-50. *Director.*

The Director of the Commission shall be the Director of the State Museum, when such facility comes into existence and his qualifications shall reflect an ability to serve in that capacity. Compensation for the Director shall be determined by the General Assembly.

HISTORY: 1962 Code § 9-365; 1973 (58) 241.

APPENDIX E

TITLE 54

CODE OF LAWS OF SOUTH CAROLINA

1976

CONTROL OF SALVAGE OPERATIONS

SEC.

54-7-210. Title to bottoms of navigable waters and shipwrecks, vessels and other things of value therein.

54-7-220. Custodians of shipwrecks, vessels and other things of value.

54-7-230. License to conduct search or salvage operations.

54-7-240. Renewal of licenses; licensee to obtain permission from Federal agencies.

54-7-250. Use of funds.

54-7-260. Suspension or revocation of licenses; notice; hearing; appeal.

54-7-270. Assistance of law-enforcement agencies.

54-7-280. Penalties.

§ 54-7-210. *Title to bottoms of navigable waters and shipwrecks, vessels and other things of value therein.*

Subject to Article 1 of this chapter, the title to all bottoms of navigable waters within the State and extending one marine league seaward from the Atlantic seashore measured from the mean low water, and the title to all shipwrecks, sunken vessels, and all things therein, including but not limited to cargoes, tackle, and underwater archeological artifacts; fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth, or any other things of value which have remained unclaimed for more than fifty years on such bottoms is hereby declared to be in the State of South Carolina.

HISTORY: 1962 Code § 54-321; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, inserted "the State and extending," deleted "mark" following "low water," inserted "fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth," substituted "things" for "thing" and substituted "fifty" for "ten."

§ 54-7-220. *Custodians of shipwrecks, vessels and other things of value.*

(a) The custodian of shipwrecks, vessels, cargoes, tackle and underwater archeological artifacts shall be the South Carolina Institute of Archeology and Anthropology, University of South Carolina, which is empowered to promulgate such rules and regulations as may be necessary to preserve and salvage such underwater properties.

(b) The custodian of fossils and all other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth shall be the South Carolina Museum Commission, which may promulgate such rules and regulations as may be necessary to preserve and salvage such underwater properties.

(c) The custodian of any other thing of value as set forth in § 54-7-210 shall be the State Budget and Control Board which may promulgate rules and regulations for such purpose.

HISTORY: 1962 Code § 54-322; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment rewrote subsection (b) and added subsection (c).

§ 54-7-230. *License to conduct search or salvage operations.*

(a) Any person desiring to conduct search or salvage operations, in the course of which any part of a derelict or its contents or other archeological site may be removed, displaced or destroyed, shall first make application to the Institute of Archeology and Anthropology for a license to conduct such operations. If the institute, in its discretion, finds that the granting of such license is in the best interest of the State, it may grant the applicant a license for such a period of time and under such conditions as the Institute may deem to be in the best interest of the State. The license may include but need not be limited to the following:

- (1) Payment of monetary fee to be set by the institute;
- (2) That a portion of the historic material or artifacts be delivered to the custody and possession of the institute;
- (3) That a portion or all such historic material or artifacts may be sold or retained by the licensee;

(4) That a portion or all of such historic material or artifacts may be sold or exchanged by the institute;

(5) The licensee's equity shall be stated in the license and shall not be less than fifty percent of the artifacts or value of the artifacts recovered;

(6) Any other reasonable conditions constituting fair compensation to the licensee and protection of property rights of the people of the State.

Provided, however, that, no license need be issued to the institute, itself, which is authorized to conduct search or salvage operations with all recovered items belonging solely to the State.

(b) Any person desiring to conduct search or salvage operations in the course of which fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, or teeth may be removed, displaced or destroyed, shall first make application to the South Carolina Museum Commission for a license to conduct such operations. If the commission, in its discretion, shall find that the granting of such license is in the best interest of the State, it may grant the applicant a license for such a period of time and under such conditions as the commission may deem to be in the best interest of the State. The license may include but need not be limited to the following:

(1) Payment of monetary fee to be set by the commission;

(2) That a portion of such paleontological material including molds, casts, bones and teeth be delivered to custody and possession of the commission;

(3) That a portion or all of such paleontological material, including molds, casts, bones and teeth may be sold or retained by the licensee;

(4) That a portion or all of such molds, casts, bones and teeth may be sold or exchanged by the commission;

(5) The licensee's equity shall be stated in the license and shall not be less than fifty percent of the artifacts or value of the artifacts recovered;

(6) Any other reasonable conditions constituting fair compensation to the licensee and protection of property rights of the people of the State.

Provided, further, that, no license need be issued to the commission, itself, which is authorized to conduct search or salvage operations with all recovered items belonging solely to the State.

(c) Any person desiring to recover anything of value other than shipwrecks, vessels, cargoes, tackle, and underwater archeological artifacts; fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth, shall obtain a license from the Budget and Control Board which shall contain such terms as the board may deem necessary.

(d) Any person desiring to conduct a search or salvage operation which might recover a combination of archeological, paleontological, or other items, as further defined in subsections (a), (b), and (c) shall be issued, whenever feasible, one license jointly from the appropriate issuing authorities.

HISTORY: 1962 Code § 54-323; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-240. *Renewal of licenses; licensee to obtain permission from Federal agencies.*

Licenses may be renewed upon such terms as agreed to by the applicant and the agency concerned. Holders of licenses shall be responsible for obtaining permission, if any is required, of any Federal agencies having jurisdiction, including the United States Coast Guard, the United States Department of the Navy, and the United States Army Corps of Engineers.

HISTORY: 1962 Code § 54-324; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-250. *Use of funds.*

Any funds received by the Institute of Archeology and Anthropology, the South Carolina Museum Commission, or the Budget and Control Board under the terms of § 54-7-230 may be allocated for use by the institute or the commission for continuing its duties under this article, subject to the approval of the Budget and Control Board, or the board may direct that all or any parts of such funds be paid into the General Fund of the State.

HISTORY: 1962 Code § 54-325; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-260. *Suspension or revocation of licenses; notice; hearing; appeal.*

(a) The authorities authorized to issue licenses specified in this article may suspend or revoke a license issued by the authority for

just cause after the licensee has been given at least twenty days' notice in writing of charges against him, and granted a hearing by the issuing authority. Upon the hearing of any such proceedings the issuing authority may administer oaths and may procure, by subpoena, the attendance of witnesses and all other necessary parties and production of relevant books and papers.

(b) Any licensee in the State whose case has been passed upon by the proper authority may appeal to the circuit courts of the State in the same manner as provided for by law regulating appeals from the magistrates courts. The court may in its discretion reverse or modify any order made by the issuing authority. The appeal shall be heard upon all the original records before issuing authority.

HISTORY: 1962 Code § 54-326; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-270. *Assistance of law-enforcement agencies.*

All State and local law-enforcement agencies are hereby empowered to assist the institute, the commission, the board, and the licensee.

HISTORY: 1962 Code § 54-327; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, inserted "the Commission" and substituted "licensee" for "permittee."

§ 54-7-280. *Penalties.*

Any person violating the provisions of this article shall be deemed guilty of a misdemeanor and, upon conviction, shall be punished by a fine in the discretion of the court or by imprisonment for a term not to exceed two years.

HISTORY: 1962 Code § 54-328; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, inserted "deemed."